



VOL. IV.—NO. 1.

NEW YORK, SATURDAY, JANUARY 7, 1882.

WHOLE NO. 101.

## A Music Electrograph.

THE number of patented inventions for writing down music as played is legion. Few of them seem to be heard of far beyond the precincts of the patent office, although the numerous efforts made by inventors seem to imply there is a demand for something of the sort.

During the autumn a brief holiday tour on the Continent was undertaken by T. L. Southgate. That gentleman, as most people are aware, is not only a cultured musician, but is a practical journalist, and for several years he edited the *Musical Standard*. From that excellent paper we note a portion of the description of a new method for taking down on paper by the means of electricity anything played on a piano.

The exhibit was numbered 1,472, and was called *Elektro-chemischer Notenschreibapparat*. "It is an electric apparatus attached to a pianoforte which writes down on a strip of paper anything played on the key-board. It is the invention of Herr Joseph Föhr, Telegraphen-Sekretär of Stuttgart. The mode in which the apparatus works is as follows: To every key on the piano is attached an independent contact point, an insulated wire from which is carried to a small brass box placed on a stand just outside the instrument on the bass side. The contact points are attached to their respective keys, and run in a parallel line close behind the key-board rail. At a short distance from these points is a metal bar in direct connection with one of the poles of a galvanic battery. On striking a note the key is depressed, and what electricians term a circuit is made. The inventor employs the galvanic current from this to color or stain a band of specially prepared paper, which passes slowly through the box. To the styles in this box the cable, containing as many wires as there are keys, is led. The band of paper is three inches wide; it is stored for use on a small drum, and is slowly unwound and passed through the apparatus by means of clock-work, which requires to be occasionally wound up, as in the well-known Morse recording telegraph or Wheatstone transmitter. The paper is ruled with the usual five treble and bass lines, four ledger lines being added above the treble staff, and three below for the bass; these ledger lines are dotted, so that they are easily distinguished from the regular continuous lines of the staff. Of course these extra ledger lines are not sufficient to express the whole compass of the instrument, that is to say, the notes at top and bottom. The extreme octaves, therefore, are repeated, in the same way as we use the *8va.*, and the notes played in these ranges can be distinguished without difficulty. Immediately a white key is struck, a thick bluish-black line appears on the paper over the thin line (or in the blank space as the case may be), representing on the music staff the corresponding sound. But when a black note on the piano is struck, the sign indicating this appears in red and not in black. The principle of the electrograph is somewhat analogous to that of the Bonelli or Bakewell telegraph, but the production of the two colors is claimed by Herr Föhr as his own invention. It is certainly an important feature of the arrangement so far as musical notation is concerned. The length of the marks depends entirely upon the time the notes are held down; a semibreve, for instance, appearing as a long streak, while a quaver would be but a dash, and a demi-semiquaver a mere dot. The blank spaces represent the periods of silence, viz., the rests; thus, marks are formed by the current, and spaces by the absence of the current.

"By this apparatus of Herr Föhr we get, first, a pictorial view of the actual sounds heard; and second, the proportionate period of their duration. And this is really all that the musician needs. The electrograph does not write down every little detail with the beauty and completeness of much of our modern printed music, but it sets down intelligibly the sounds played by the composer. By thus registering unerringly the ideas and effects which escape the memory almost as soon as conceived, we obtain on paper a certain record of what has been done; slightly altering the old aphorism, one may say, *Musica scripta manet*. If the matter be worth preserving, it can be transcribed by the composer or an

amanuensis into the ordinary form for revision and publication; if, on the contrary, it presents nothing of special interest, the strip can be torn off and be consigned to the place where many of our published pieces ought to go—the fire. An objection may be raised that this representation does not make any distinction between—say A sharp and B flat; and that F double sharp would appear on the paper as G natural; while E sharp would also be represented by F natural. However, we get the very key struck noted down, and as A sharp on the pianoforte also has to serve for B flat, these discrepancies are of no moment to the author. The object is to preserve, and refresh his memory with what he has played; the laws of harmony, with which he must be acquainted, are the true guides as to the proper notation in which this musical shorthand should appear."

Mr. Southgate says: "I put this piece of mechanism to every possible test. It wrote down close chords, chords with some notes held down and others moving, chromatic intervals, whether played as chords or arpeggios, rapid scales, tremolo passages, and finally a *glissando* from the top to the bottom of the instrument and back again; this latter came out as a series of dots in the form of a big letter V. And now for the translation, the intent of the whole affair. Just as I had completed my examination, a gentleman came up whose duty it was to exhibit the apparatus. At once I put on the desk a strip of something I had been playing and asked for a re-hearing. This was, I believe, faithfully though slowly done, the player saying he had only been a few days connected with the invention; however, no apology was at all necessary. He showed that with care and skill there was no difficulty in reproducing what had been played.

"The chief trouble which this musical shorthand gives one to transcribe into the ordinary notation is the difficulty experienced in determining where the several bars begin and end. But such was the condition of the barless music in the ancient breviaries from which the old monks sang; however, they probably troubled themselves but little over precise time-division of notes. Still there is a difficulty, and since I saw the apparatus Herr Föhr informs me that he has attached to it a pedal; the player can put this down with his foot at the beginning of the bars, each depression causing a distinctive mark to be made on the paper, corresponding to the bar line in ordinary notation. This improvement will certainly tend to facilitate the translation of the strip. Several claims have been made at various times as to the invention of machines for writing down on paper music played upon an instrument. Not one of these pieces of mechanism has, I believe, succeeded in doing this intelligibly and unerringly. By this clever combination of electricity and a chemically colored stain, Herr Föhr has certainly attained the object, and he deserves all credit for his skill. The apparatus is by no means complicated or elaborate; the battery power will last a long time, and then may be renewed at a trifling expense. The *Notenschreibapparat* can be readily attached to any pianoforte; its total cost is under £20. It may be mentioned that a pianoforte with the apparatus may possibly be shown at the forthcoming display of electrical appliances at the Crystal Palace."—*London and Provincial Music Trades Review*.

Boston ranks second in the manufacture of pianos in the country, with twenty-three establishments, representing a capital of \$1,673,000, and an annual product of \$2,166,960—according to the census of 1880. In this connection, the exports of musical instruments are increasing, the value of the same in 1880 being \$811,077, against \$294,092 in 1871. In the matter of organs, there are thirty-four small manufacturing concerns in New York city, but the value of their combined product is not more than half that of the five organ factories in Cambridge, Mass., which employ on an average 559 men, and produce annually nearly \$500,000 worth of organs. Boston ranks next to Cambridge in this regard. Organ making is extending out West; Chicago, St. Louis, San Francisco, Cleveland, Detroit and Grand Rapids all contributing largely to the product. Fully \$15,000,000 worth of musical instruments are made and sold in the United States every year.

## Cleopatra.

SOME subjects have been persistently set to music by composers. There has been a charm connected with them that could not be resisted. Of these subjects, "Cleopatra" seems to have been one. An Italian writer (Biaggi) has, after due search, asserted that there are no less than twenty-two operas called "Cleopatra;" counting that by Freudenberg, which has been, or will be represented soon at Magdeburg; and that of Carl Benoit, not yet performed, but of which, sometime last April, the Paris National Musical Society executed the last act. Biaggi presents the following complete list of these same-named operas: Unknown composer, Milan, 1653; Fra Daniele di Castrovillari, Venice, 1662; Unknown composer, Pisa, 1671; Mattheson, Hamburg, 1704; Graun, Berlin, 1741; Monza, Torino, 1770; Piccini, Naples (?), 1770; Anfossi, Milan, 1779; Cimarosa, Petersburg, 1790; (various composers), Madrid, 1794; Nasolini, Modena, 1796; Marinelli, Venice, 1800; Weigl, Milan, 1800; Kreutzer, Paris (?), 1808; Paër, Paris, 1810; Combi, Geneva, 1842; Zoboli, Naples, 1856; Rossi, Torino, 1876; Sacchi, Milan, 1877; and Bonamici, Venice, 1879. These, with the two previously mentioned by Freudenberg and Benoit, make twenty-two, and yet these may not be all. At the first representation of Mattheson's "Cleopatra" a scene occurred. Mattheson, a learned musician and a man of fine and cultivated mind, would undertake, as Gounod at the present time, to direct the orchestra himself. To be seated higher than the others, to agitate the air with the bâton, and to show himself in a conspicuous position, were things that had irresistible charms for him. Now, not being able to conduct his opera throughout, as he had to sustain the rôle of a secondary character, he resolved to direct at least the last act, in which the rôle he undertook to represent had nothing to do. Handel, the regular director of the theatre, firmly opposed this, and said that if he was not permitted to conduct the whole opera, he would not appear at all. The first representation came off, and Mattheson resolved to act as he had decided beforehand, and had no sooner finished singing than he hastily assumed his ordinary habiliments, and in a fury walked into the orchestra, grasped the bâton, at the same time taking the conductor's seat. Handel rebelled against this, and from words the two contestants (before the public) came to insults and blows, and finally left the theatre, swords in hand. But for rapid interference mischief might have been done, as Handel was yielding to the fury and vigor of his adversary. It is said that they never looked each other in the face afterward, and that they both died hating each other.

## Sale of Seats for First Night at Wallack's.

THE announcement that the seats for the opening night at Wallack's new theatre would be sold at auction on Thursday evening of last week in the Union League Theatre served to attract about 400 gentlemen—many of them Wall street brokers—to that place. John H. Draper, in full dress, stood on the stage at a table covered with green baize, and introduced himself as the auctioneer. Large plans of the parquet and the balcony were displayed on the scenes behind him, and a young man was ready with a paint-brush to mark off the boxes and seats as they were sold. Mr. Draper informed the audience that the amounts offered by any of the bidders would not be considered premiums upon the regular prices of the seats, but would be the full amount required in payment for the seats. The stage boxes B and F were reserved for the families of Lester Wallack and Theodore Moss, and the lower box, E, adjoining F, was also reserved for the managers. Mr. Draper, after imparting this information, asked for a bid for lower box A, and the first figures heard were \$25. When the bidding had raised this amount to \$75, Rullman, the ticket speculator, started in surprise, and asked whether that amount had been bid for a seat—\$75. At this the audience,



anxious for anything to laugh at, roared, and Rullman resumed his seat. The box was sold to Frank B. Osborne for \$300. The upper boxes were then sold. Box C was sold to C. Fellows for \$100, box D was secured by T. B. Musgrave for \$130, box G was knocked down to William R. Travers for \$250, and box H went to Charles J. Osborne for \$300. When the boxes had thus been disposed of, Mr. Draper said that in order to not give ticket speculators too much of an opportunity, no more than ten seats would be sold to any one bidder, and the ten seats purchased together must be in the same row. The first bid for a seat was \$6. This was increased to \$15, and Albert Weber had the first choice. He selected four seats in row D. William Parsons had the second choice for the same amount, and obtained two seats in the same row. Two seats in row E were knocked down to S. F. Moriarity for \$16 apiece. This was the highest bid offered for any of the seats in the house. Dr. Jones secured five seats in row E for the same price. The first seats obtained by a ticket speculator were four in row C, for which Tyson, of the Fifth Avenue Hotel, bid \$15 each. A man who gave his name as Levy took one seat in that row for \$15, and the audience was highly amused. "You know why they laugh," said the auctioneer, as he nodded to Mr. Levy; "they think you can't get anybody to go with you." This added to the hilarity, and Mr. Levy was sorely puzzled. Julius Nathan secured two seats in row E for \$15 each. Then Tyson captured two in row F for \$14 each. A Wall street broker, who laughed when the auctioneer addressed him as James E. Smith, took five seats in row G for \$15 each. A Mr. Larrance had four seats in G marked off for him at \$16 apiece. R. Glendenning agreed to pay \$14 each for five seats in row J. Mr. Tyson appeared again, and in two bids secured five seats in I for \$14 each. Dr. Jones returned to the fray and took four seats for \$13 apiece. Brentano came in as a rival to Tyson, and obtained four seats in row D for \$13.50. Tyson followed this with two seats for the same amount, and was in time followed by Brentano, who got two good seats for \$13 each.

Eight seats in row C were knocked down to a Mr. Vatable for \$13 apiece. John George bid \$10 each for four seats in row F and obtained them. Tyson gathered in six seats at \$11 each, and a Mr. Freeman got two in row K for a like amount. Tyson took four in row E for \$11 apiece, and Wright Sandford secured four for the same amount. Tyson was again victorious in the next choice, taking four seats in row D for \$11 each. Three seats in row I were marked off for B. Dinsmore for \$11 each, and John Hoey agreed to pay a similar sum for two seats in row H. Tyson took two seats in row F for \$11 each. H. Osborne secured two in row E for the same price. William R. Travers obtained nine seats in row E for \$11 each, and Dr. Jones took three seats in row E for \$11 apiece. John Hunter secured seven seats in row B for \$11, George Freeman six in F for \$11, Mr. Camack six in M for \$11, Tyson five in B for \$11, Saydam Grant six in A for \$10.50, Mr. Newman two in A for \$11, Mr. McLean two in A for \$11, Benjamin F. Carver two in L for \$11, Henry French five in A for \$11, Mr. Barton four in G for \$10.50, Mr. Barker ten in L for \$11, Mr. Sampson two in H for \$11, Henry French three in A for \$11, Tyson seven in H for \$11, Frederick H. Hamlin two in I for \$11.50, Dr. Fisher ten in I for \$11, Mr. Anderson two in J for \$11, Theodore Moss ten in J for \$11, O. K. King two for \$10.50, Mr. Schrimser ten in M for \$9.50, and when row S was reached the latter gentleman offered to take the entire lot for \$4 each. Mr. Moss was disposed to resist this wholesale manner of selling the seats, but the auctioneer persuaded him to give way, and the entire row in S was sold to Mr. Schrimser for the amount offered. The seats in the balcony sold for from \$11.50 down to \$3 each, and a large share of them went to the speculators.

### A Musical Prodigy.

I HAVE twice heard this week, says the Paris correspondent of London *Truth*, the pianoforte improvisations of an Italian boy, who will probably take in some years a foremost rank among the great composers of the age. This boy is just nine years old. His name is Cesarino Galéotti. He is a native of Pietraganta, in the province of Lucca, and has come here with his father, who is provided with letters of introduction from the Grand Chamberlain of the King of Italy and other Italian personages. To-day Cesarino played the organ at vespers in the Cathedral of Notre Dame at the request of the organist, M. Lefebvre Wélv. The youthful Galéotti is not only a child but looks one, and resembles, but advantageously, King Humbert and the Princess Clotilde. He has still the round cheeks of infancy, but the upper part of his head is phenomenally developed and projects far out both in back and front. The hands appear of almost babyish size and are too small for long chords. But their dexterity on the piano keyboard is almost bewildering. Cesarino Galéotti is not one of those unfortunate Italian children who are sold to impressarii and taught by dint of cruelty to outrun nature. He is a little worn-looking about the eyes, but gave me the impression of a boy whose childhood has been a happy one, and he appears very fond and not at all afraid of his father, with whom he is making a tour round Europe. Signore Galéotti is a very gentlemanly Italian and of a good middle-class family, as the numerous letters of introduction he has with him testify.

The child, of whose musical accomplishments I can only

give a very imperfect idea, has studied four years under Professor Castrucci, of Pisa, and Sgambati, of Rome. The second occasion on which I saw the prodigy was at a *djédner* which preceded an informal children's party. Cesarino was set down to the piano and all kinds of tests were applied to him. One could see that he was longing to play with the children. To draw them to him he ran off from a sonata, which he got through in the most brilliant manner, to a queer sort of capriccio made up of discords and concords, which one would have said had been inspired by a visit to the Zoo. They flocked round him, to his unconcealed pleasure. Then he played duets with several little girls, some older than he, and others about his own age. He stood. The seat was given to the small maidens. His descent to their musical level was not the least remarkable of his feats. No consciousness of superiority was betrayed or impatience shown at uncertain touches and stammering fingers. A part of the time the phenomenon was trying to look round at a big boy who was engaged in making electrical experiments. The moment Cesarino was liberated from the piano he stuck his hands in the pockets of his knickerbockers and ran to watch the scientific exhibition. The child is full of fun, and took a healthy and intelligent interest in the electrical phenomena. He did justice to the *djédner*, and on the whole impressed me with the idea that there was nothing morbid in his astonishing musical capacity. This winter he will probably be one of the musical stars at the Austrian Embassy. At the request of General Cialdini, Mme. Adam has taken Cesarino by the hand. She has a gift for fortune telling, and predicts that the little Italian boy will prove the Mozart of the nineteenth century. Unquestionably he has genius of the highest order. In playing the piano his touch has softness and precision. Saint Saëns' execution is not more brilliant in rapid passages. The left hand is, in executive skill, fully equal to the right.

### BRIEFS AND SEMI-BRIEFS.

....Alice Oates is out on the Pacific slope.

....The third of Mr. and Mrs. George Henschel's vocal recitals took place at the Boston Meinaon last week.

....Haverly's Comique Opera Company appeared at Richmond, Va., on January 2 and 3, in "Patience" and the "Pirates," to fair houses.

....The symphony concert given by the Thomas orchestra, at Park Theatre, Indianapolis, was much enjoyed by a large audience on Thursday night of last week.

....Miss Kellogg's company contains Brignoli, Tagliapietra, Clara Poole, an excellent violinist named Adamowski, and S. Liebling, pianist. She gave recently farewell concerts in St. Louis.

....E. Aline Osgood and George Werrenrath have been engaged to sing the soprano and tenor solos in the production of Haydn's "Creation," by the Toronto Choral Society, on January 10.

....Robert Stoepel, the orchestral leader, has been engaged by Mr. Daly to replace Mr. Mollenhauer at Daly's Theatre. Of late years he has been engaged at the Lyceum and Adelphi theatres, London.

....Mr. Joseffy has returned to New York after a successful trip in the West and South, and will make his first appearance at the next rehearsal and concert of the Philharmonic Society, January 14.

....Richard Gené, the composer of the "Sea Cadet," better known here as "The Royal Middy," has written a new opera. It is called "Rosina," and was produced with success at the Carl Theatre, Vienna, on Christmas night.

....Wm. H. Sherwood played the Beethoven E flat concerto and solos by Schumann, Chopin, Liszt and Maszkowsky, with the Milwaukee Musical Society, December 19 and 20. He was received with great applause and repeatedly encored.

....The Arion Club, Milwaukee, gave "The Messiah," December 29, at the Academy of Music. The soloists were Emma Heckle, soprano; Mrs. A. G. Hayden, contralto; C. H. Clark, tenor; and W. H. Clark, bass. The conductor was Wm. L. Tomlins.

....An American prima donna, Miss Sargent, has been singing with success in Malta. She is said to have "a small voice, but admirably taught and trained. If there was more of her body and voice she would become a great artiste, well worth transplanting to London."

....The Boston Ideal Opera Company, which contains such admirable artists as Adelaide Phillips, Tom Karl and Myron W. Whitney, has been in St. Louis. It gave "The Bells of Corneville," "Olivette," "The Mascotte," "Czar and Carpenter," and some other operas.

....Cynthia Bare, of Philadelphia, sang recently at a concert in Lancaster with much success. She has an expressive and true voice, and created a good impression upon her listeners. In a better place acoustically she would undoubtedly make a greater effect. She phrases well, and sings intelligently.

....The last number of *Il Trovatore* has the following: THE MUSICAL AND DRAMATIC COURIER, one of the most estimable and widely circulated New York journals, has published a handsome portrait (*incisione in acciaio*) of the

talented baritone Del Puente in the costume of the *Torador* of "Carmen."

....Blanche Roosevelt made her first appearance in this country in Italian opera as *Violetta*, in "Traviata," on Friday evening, with the Strakosch company, in New Orleans.

....Rafael Joseffy has returned to this city after a concert tour, in which he visited the Pacific coast and most of the large cities in the South. He will make his reappearance here at the public rehearsal of the Philharmonic Society on January 13, playing Beethoven's fourth concerto. Later he will produce his own "Scherzo Fantastique," for piano and orchestra.

....The various vocal societies of Philadelphia have issued invitations to similar societies in various parts of the country to join them in a musical festival, to be held next summer, in that city, like the festival held in 1867. All the societies of the Quaker City intend to participate in the affair, and are making extensive preparations for it. The festival will occupy six days, commencing Thursday, June 29, and closing Tuesday, July 4.

....M. Louise Segur, the admirable soprano singer, will give a concert at Chickering Hall on next Thursday evening, January 12, on which occasion she will be assisted by Messrs. Remmert and Wm. Mueller, Mrs. Florence Rice-Knox, Mr. Fritsch, Mr. Wm. Russel Case, and a string quartet. The programme is an excellent one, and should make the concert one of the events of the season. Miss Segur's reputation as a concert singer is rapidly increasing, and that deservedly. A large audience should assist at the concert.

....The New York Chorus Society, which has been organized by Theodore Thomas, will give the first public rehearsal and concert of its first season at Steinway Hall, January 27 and 28. Miss Schell, Miss Winant, Miss Wurmb, Mr. Toedt, Mr. Treumann, Mr. Remmert, and Rafael Joseffy, with the numerous members of the society and a full orchestra, will interpret Beethoven's choral fantasia (in which Mr. Joseffy will play). Other numbers of the programme are Handel's "Utrecht Jubilate," selections from Prof. Paine's *Edipus* music, the beautiful manuscript due by Berlioz, which has been sung before by Miss Schell and Miss Winant, with some choruses by the society, and piano solos by Mr. Joseffy.

....On Saturday the Atlanta International Cotton Exposition was formally closed. The children of the High and Public Schools were escorted by the marshal of the day to Oglethorpe Park, and were accompanied by Major Slaton, of the Girls' High School, Rev. Mr. Keff Smith, a boy's choir, Samuel Bradley and the City chorus, with an orchestra of ten pieces. The programme was as follows: "America," sung by the grand chorus; "Nights shade no longer" (Rossini), by Cady J. Brewster and Messrs. Toy and Hineman, with semi-chorus and flute obligato solo by Dr. Wm. Crenshaw; "Hallelujah Chorus" (Handel); "Doxology;" speeches by United States Senator Jos. E. Brown, Governor Colquitt and others. At a signal given by President Colquitt all the machinery stopped, and he declared the International Cotton Exposition closed.

### THE ORGAN, PIANO AND VOICE.

...."La Voix des Enfants" is the title of a new work recently published in Paris, written by Eugène Crosti, professor of singing at the Conservatoire and member of the board of examiners for vocal instruction in the Paris schools. It is a work of much interest and real value, being an excellent and rapid method of vocal instruction for the use of those directing the first musical studies of children. Such works aid the teacher to accomplish much in a short time, but after all the greatest labor and responsibility falls upon the teacher himself. Books and lectures give information, but a right direction of practice is only possible from personal contact with a thorough teacher of singing. That this is true is well proven when a musical paper says, speaking of certain lectures delivered on the "Cultivation of the Voice," by a well known teacher of singing: "The remarks were not altogether calculated to be of great use to the assembled audience, for often the explanations and observations were too technical for the popular ear, and to those who were sufficiently acquainted with the subject to follow him, there was little in the lecture that would be new to them." Practical illustrations are really what students learn by, not mere wordy explanations.

....Odell Brothers recently exhibited at their factory an organ built for the First Baptist Church, Brooklyn. In the place of trackers is a new patent tubular pneumatic action, which acts admirably and cannot possibly get out of order or become damaged as the regular action often does. A Mr. Gern, a London organ builder, has lately erected an organ on similar principles. The feature of this instrument consists in the action being set in motion by the same pressure of wind (3 1/4 inches), which supplies the reservoirs of the various sound-boards, which had not before been accomplished. It is asserted that this pressure will be effective up to 100 feet of distance between keys and pipes, the latter speaking simultaneously with the pressure of the former. The touch with the manuals coupled is not heavy. The new mechanism is perfectly noiseless, and having no square, trackers, or collars, cannot get out of order from atmospheric changes. From this it will be evident that Mr. Gern and Messrs. Odell

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seem to have struck upon the same idea, whatever variations may be apparent when the two are compared with each other with regard to the manner in which the idea has been carried out.

...The London musical papers refer to Mlle. Janstha's piano performances in the most enthusiastic manner. She is said to have rendered Beethoven's "Sonata Appassionata" (so-called) in a masterly manner, her conception of the great work being in the highest degree intelligent, and full of earnest heart-felt expression. The tone produced from the instrument bordered on the remarkable, for neither in the fortissimo passages was the piano ever forced or in the pianissimo phrases was a single note lost. In this respect she has been adjudged a model. She does not strive after mere "effective" points, so common to the majority of pianists, even some having a great reputation. Of Mlle. Janstha's performance of Schumann's concertos, a critic wrote: "Although we have heard it three times at the Crystal Palace this year—once given by Rubinstein, one may safely say that in this concerto, at least, she is not to be excelled by any one." High praise, indeed, for a lady performer.

...In speaking of Walter Bache's recent interpretation of Chopin's Concerto, a London journal refers to Herr Klindworth's accompaniment, or, as it remarks, Chopin's accompaniment remodeled, and says "the richness of the instrumentation of Herr Klindworth imparts a color to the work of which it really stood in need." Another journal, however, faintly condemns the accompaniment, remarking that it is Klindworth's accompaniment to Chopin's solo. The first journal mentioned above concludes its notice thus: "Whether a composer's work should be at all 'improved upon' is quite another question; the result, in this case was a greater amount of pleasure to the listener." A few issues back orchestral arrangements were discussed, and what was then advanced will hold good as to the attempted improvement of Chopin's concerto accompaniment by Herr Klindworth. If such things are necessary, it is well that the best musicians devote themselves to the task.

...Individuals spend their time in numerous peculiar ways. Mme. Albani recently sang in an oratorio performance at Manchester, England, for which she received, it is said, the sum of \$800. A curious person conceived the idea of counting the number of notes in her part, and found the total to be 2,975. He then divided the \$800 by this number, and discovered that the popular singer was paid at the rate of a fraction over twenty-six cents per note. This would certainly be a novel way of paying singers for their labor, because it, at least, would be satisfactory from a purely mechanical standpoint. The same system of calculation applied to Patti's performance in the "Messiah," in Cincinnati, would show a price per note such as would astonish the individual who went to the trouble of learning Albani's note-earnings. Why singers should be paid so much in excess of all other artists for their work, is a question that has not yet been satisfactorily solved by the musician.

...Not many organists are aware of the fact that Mozart wrote a volume of organ sonatas. They are quite peculiar little compositions in their way, and are said to have been written for performance in the Cathedral of Salzburg, during the period when the gifted musician was organist there. They are all in one movement, the form in which they are cast being always that of the first movement of a small sonata or symphony. There are altogether fifteen of them, but, of course, they are only valuable as curiosities, not for present public performance. The three great masters, Haydn, Mozart, and Beethoven, have left very little music for the organ, which is somewhat strange, seeing that they were all well acquainted with the organ works of Bach and Handel. To write for the organ effectively, however, not only must the instrument be thoroughly understood, but a certain *penchant* must also exist in the composer for the style of composition demanded by the instrument.

CLARA SCHUMANN gives the following views upon the pianoforte playing of Mendelssohn, who was equally an artist upon that instrument as he was great as an organist: "My recollections of his playing are among the most delightful things of my artistic life. It was to me a shining ideal, full of genius and life, united with technical perfection. He would sometimes take the tempo very quick, but never to the prejudice of the music. It never occurred to me to compare him to virtuosi. Of mere effects of performance he knew nothing—he was always the great musician—and in hearing him one forgot the player, and only revelled in the full enjoyment of the music. He could carry one with him in the most incredible manner, and his playing was always stamped with beauty and nobility. In his early days he had acquired perfection of technique; but latterly, as he often told me, he hardly ever practised, and yet he surpassed every one. I have heard him in Bach and Beethoven and in his own compositions, and shall never forget the impression he made upon me."

The French strike of piano-makers is practically settled by concessions on both sides. The artisans working in the smaller shops will receive a slight advance, sufficient to satisfy them, while not so large as to injure trade and to open the door to foreign competition.

## NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Ed. Schubert & Co., New York City.

1. Mazurka, G minor..... (piano)..... C. Sternberg.
2. Danse Mauresque..... "..... ".....

No. 1.—The "mazurka" form seems to have still a fascination for piano composers, and to exercise a powerful influence upon their creative faculties. Scarcely a pianist, from Chopin down, but has given to the world a set of mazurkas, some of decided intrinsic merit, others of but ordinary value. Mr. Sternberg's "mazurka," though not strikingly original, is written with much beauty and skill, and contains pleasant and effective contrasts. Most pianists will be pleased with its general contents, and not one but will acknowledge the ability of Mr. Sternberg as a composer. The work is not too difficult for fair executants.

No. 2.—Although this "Danse Mauresque" has excellent characteristics, it is, nevertheless, not so successful a work as its companion piece—the above mazurka. The subjects are neither so piquant nor interesting, and the whole composition produces a weaker effect. Still it is well written, and can be recommended. These two pieces form Nos. 4 and 5 of the series published under the title, "Al Fresco."

Brentano's Literary Emporium, New York City.

1. The Throat in its Relations to Singing..... Whitfield Ward.
2. Persian love song..... (song)..... Bertha Ford.
3. Lady Bird..... "..... F. Brandeis.
4. Gavotte, B flat..... (piano)..... ".....
5. Valse, E major..... "..... ".....
6. Toujours Belle. Valse..... "..... J. G. Bierck.
7. Le Beau Nicholas. Waltz..... "..... ".....
8. Highland Scottish Quadrille..... "..... Ed. Mollenhauer.

No. 1.—This is a pamphlet of over sixty pages, with a score or so illustrations. The subject matter is well worthy of serious study by every one interested in singing—in fact, by every musician. Although experts may take exception to some of the statements therein made, the volumette should command a large sale, and its contents be thoroughly digested. The writer, Whitfield Ward, A.M., M.D., is physician to the Metropolitan Throat Hospital, and has, therefore, had the largest opportunities for making practical and scientific experiments, which alone is a guarantee that no mere hap-hazard statements have been made. The pamphlet is nicely printed.

No. 2.—Not much can be said in praise of this song. It is crude and commonplace, although it might have been easily improved. Several errors remain uncorrected.

No. 3.—The words have been thoroughly well set by the composer, the music displaying skill and ideality. A good rendering will never fail to obtain a good reception for the song. The accompaniment shows the musician and is very effective, although it requires taste and a neat technique to play it properly. Two D's in the left hand should evidently be B's. Mr. Brentano would scarcely issue a literary work exhibiting the same errors as are in some of his musical publications. Nevertheless, it is a pleasure and satisfaction to see him publishing works of real value by resident composers. Compass, F sharp to A—a minor tenth.

No. 4.—A simple "gavotte" displaying good workmanship, and meriting much praise. The chief subject is melodious. It forms the first of a series of six characteristic pieces for the piano.

No. 5.—Is the second number of the series, and contains much of sterling worth for a piece of its scope and character. The section in C major (page 4) is original and beautiful. Two misprints remain uncorrected, which is bad for the young player. Publishers and authors should be careful to have their works issued in as correct a manner as possible.

No. 6.—By no means a bad set of waltzes, but lacking gracefulness and piquancy. They are quite well written.

No. 7.—More interesting and melodious than No. 6, and likely to become somewhat popular. They show ability on the part of the composer (or, rather, "arranger," as the title page announces).

No. 8.—For what it pretends to be is bright and tuneful, and will please a certain class of music lovers. The rhythm is well marked.

## FOREIGN NEWS IN BRIEF.

...A report states that Sahibé, one of the inmates of the harem of the ex-Kedive of Egypt, has escaped, and that she has a charming voice, and that the manager of a Vienna theatre has accordingly engaged her as one of his company.... G. R. Sims and Ebenezer Prout are engaged on an original comic opera for the Globe to follow "Les Cloches de Corneville".... Messrs. Metzler will publish this month a volume containing all the musical compositions of the late Prince Consort.... Sullivan has promised to write a brief choral work for the Bach choir, to be produced next April.... Herr Franke announces a series of German opera and "Wagner cycles," to be held at Drury Lane in May and June next. Engagements have been made with the most celebrated artists; the chorus will be that of the Hamburg opera, and the orchestra that of the "Richter" concerts.... There has been distributed in the French Chamber, the text of the project of the law relative to the reconstruction and the en-

largement of the Paris Conservatory.... After several interviews with M. Michelet, correspondent of the Society of Authors and Composers for Russia, the new superintendent of the Imperial theatres of St. Petersburg, has consented to pay the regular percentage to French authors.... Mlle. Cécile Chaminade has finished a comic opera in one act, called "La Sévillane".... The work of Alphonse Duvernay, "La Tempête," which last year obtained the Paris prize, has been executed at the Lille popular concerts with great success.... A new musical journal is to be published in Edinburgh and Glasgow, called the *St. Cecilia Magazine*, which will be edited by A. C. Miller.... The monetary result of the recent Norwich Festival is a balance of \$4,200, after paying all expenses, \$1,200 of which is to be held for the purpose of enabling the committee to keep the chorus together, and to provide for more frequent practice prior to the next festival.... The popular concerts in Brussels will this winter possess a new attraction. The committee has formed a chorus, and vocal, in addition to instrumental music, will henceforth appear in the programmes of the popular concerts.... Anton Rubinstein is now staying in Moscow, where he has undertaken the direction of the first three concerts given by the Russian Musical Society.... Listz's "Heilige Elisabeth" has been performed in München by the Musical Academy.... Wagner has conferred on Angelo Neumann the exclusive right of performance of "Parsifal".... "La Mer," a symphonic ode, by Victorien Joncières, set to the words of E. Guiraud, has been performed in Bologne-sur-Mer by the Philharmonic Society of that town, under the direction of M. Reichardt.... A five-act opera, "Attala," by Fr. Schauer and A. Baradi has been produced at the National Theatre, Pesth.

## Wallack's New Theatre.

THE opening of Wallack's new theatre is an event for the metropolis, which is wont to be flooded with new enterprises and novelties, and which is therefore accustomed to excitements. But as Wallack's is an institution of New York, and to be without a place of resort bearing this time-honored name would leave the city without one of its prime attractions, no excuse need be offered for the following description of the new Thespian temple taken from the *Herald*: "Of the entire structure, not yet completed, it is necessary to say briefly that it is to be nine stories high, two built of rock-faced freestone and seven of Philadelphia brick, with Carlisle stone trimmings. For the present it is sufficient to deal with the theatre *per se*, now an accomplished fact, a work worthily conceived and admirably completed. The stage is 32 feet wide and 43 feet deep, with a proscenium arch 34 feet high. The floor is a maze of traps and slides. The cellar beneath affords ample scope for disappearances of scenic effects, groups or tricksters. The foot-lights are of modern design, set in a tin gutter painted so as to kill the glare. All the border lights are built in tin, and, so far as human foresight can determine, perfectly arranged for safety as well as effect. The paint room is above the stage, the dressing room below it and the necessary apartments for musicians and the varied retinue of the establishment are all conveniently located. The main entrance is on Broadway, thirty feet wide and three stories high. A beautiful portico resting on three polished granite pillars fronts the passing crowds, capping which is to be a vast arch of the Italian renaissance school. A large vestibule affords hospitable accommodation to patrons, and thence past folding doors is the entrance to a foyer 44 feet by 22 feet in size. The parquet is nearly square, 65 feet long by 60 feet broad, and filled with fan-shaped spaces on which front seats that are successes in the way of comfort and convenience. The balconies are reached by broad and easy stairs, which lead to a vast foyer on the first floor, 60 feet by 30 feet in extent, beautifully carpeted and elegantly furnished. The balcony front is elaborately designed and very elegant—an open iron-work pattern, old gold in color and capped by a crimson velvet cushion. Over this balcony is the family circle, supported by substantial iron columns resting on the main floor and piercing the balcony. The ceiling is 60 feet square, curving 13 feet, with a dome in the centre 8 feet high and 32 feet in diameter, the treatment of which causes it to resemble an inverted plaque; the chandelier being suspended from the centre of the dome giving it the appearance of an immense engraved metallic reflector. The ceiling is surrounded with an arcade which extends about the entire wall, the treatment of which harmonizes in tone with the ceiling. The interior of each arch contains a decorative female figure on a gold ground. The entire management of the whole decoration is pleasant and agreeable in tone and bold in execution. Blazing with light, aflame with the glitter of a thousand jets reflecting from the beveled glass and the burnished pillars, the house fairly shines with brilliant beauty, which in turn finds exaggerated and extravagant impetus in the floods of light that flow from the great overhanging two-ton chandelier suspended from the centre of the dome. This vast reservoir and conduit is an object of art and skill. Its centre is an immense porcelain globe, turquoise blue in color, from which burst four huge dragons, eight feet in height, in whose multifarious claws are porcelain candles, ten score in number, ranged in four great circles blazing and burning with fiery zeal. The house stands, so far as the theatre is concerned, complete and superb, a monument to three generations of fidelity in public service, and a fitting home for the company at whose head is the name of its manager, Lester Wallack."



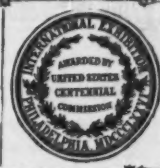
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Mr. N. W. GOULD,

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## WHAT is half an octave?

A SIMPLE and interesting illustration of the singularity of the method of calculating musical intervals may be found in the attempt to divide an octave into two equal parts.

At first, this operation appears a simple matter, especially if it is understood to mean, find on the piano-forte a note midway between a note and its octave; for C may be selected and F sharp be named as the middle point. But no proof is here given that the tuner has made equal measurements, nor is the interval defined.

THE problem is: Divide the octave into two equal parts. It is not to find any particular note from the many kinds of F sharp or G flat, or E double sharp, &c. When a musical string or organ pipe vibrates its whole length, it is said to give its fundamental note. If its length be halved, it will speak the octave above. If this half be subdivided similarly, the octave above the last note will be produced. But we have to find a note that is exactly midway between a sound and its octave. How shall we proceed?

WE will first take the proportions of the major scale and see if it affords an opportunity [of measuring half an octave.

G.	A.	B.	C.	D.	E.	F.	G.	A.	B.	C.
36	40	45	48	54	60	64	72	80	90	96

It is seen at a glance that the highest of any two notes forming an octave has double the number of vibrations in a given time than the lower note. Thus C has 48 and its octave above 96, but the scale nowhere shows any sign of an equal division by two.

THE nearest approach to such a division is found by measuring from the seventh sound of the scale—in this case B—which has been also given in the octave below. Now, if B (45) and F (64) form half an octave, it must follow that the interval F (64) forms the other half with B (90). To test this it is necessary to make a simple rule of three sum and say: As 45 is to 64, so is 64 to 90; which is, of course, incorrect. The figures prove that the interval from B upward to F, which consists of two tones and two semitones, is greater than the distance from F up to B, which is formed by three tones. There is no equation of semitones in mathematically perfect music.

AS this melodic scale does not afford an instance of an interval that is half an octave, let us take the harmonic scale, from which we learn the proportions of chords, and see if it exists in this scheme. The notes G, B, D, F form such a chord, the figures for which are 36, 45, 54 and (not 64 as above) 63 for the proportions of this chord when it is exactly in tune, are as the propor-

tions 4, 5, 6, 7. It is sufficient to say four-times 9 make 36, five-times 9 are 45, six-times 9 are 54, and seven-times 9 are 63 to test these figures. We are, therefore, here provided with another F, which is not the keynote of the nearest scale (that with one flat), but the F required to make the chord in tune in accordance with Nature's laws. Let us now see if this F divides the octave into two equal parts, by testing it as before, and finding by a similar calculation if it is correct to say: As 45 is to 63, so is 45 to 90.

WE are thus convinced that this F is not the sought-for midway point between the two, namely, from B to B, its octave. This F is less than half an octave above the B. The figures of the sum give not only the proof but also give the exact measure of the difference. A still simpler mode of stating the case is to try, if it is correct, to say—As 5 is to 7, so is 7 to 10. There are other ways of proceeding. For instance, we might find B, the key note of five sharps; or B, the harmonic seventh above C sharp; or C flat, the seventh above D flat, or the keynote D flat, as well as other kinds of F or E sharp. But it is only here intended to interest readers in the modes of measuring intervals, and to state the truth respecting them, although it is well known that those used in the best musical performances are necessarily imperfect. If B equals 45, and B, its octave, 90, then F, a true mean between these extremes, may be fairly represented as nearly 63.639. This interval has, truly speaking, no existence in art, but is most commonly used as forming a convenient compromise between several others that are nearly of the same size.

THE reprint from "Bradstreet's," in the issue of THE COURIER for December 24, is pregnant with information. Even to those directly in and connected with the music trades the statement that \$15,000,000 worth of musical instruments are made and sold every year in this country will be a surprise. To effect this amount of business over \$10,000,000 is required, and almost eight thousand workmen. Large as this exhibit may seem, there cannot be much doubt that by the year 1900 it will appear small compared with the exhibit then. The country is not only growing with regard to population, but intelligence and refined taste are greatly increasing. This will make music, if it is not already, a necessity, not a luxury, as some few yet wish to regard it. A musical instrument represents something more than ingenuity and capital, however; it represents the part of our nature that strives after what there is divine in the world. Thus the \$15,000,000 refines and elevates the population of the country, besides increasing its wealth. Of no other art can this be said in its dual relation. The volume of trade must augment, a satisfaction to all honest manufacturers.

STRIKES have caused in the past much annoyance to piano and organ manufacturers, and it is highly probable that they will in the future. From observation it would seem that workmen appreciate the adage, "In union there is strength." Why do manufacturers of musical instruments hold aloof from each other, when by a needed combination they could place themselves in a position to dictate terms to the unreasonable "Executive Committee?" A single-handed fight against an organized society is always perilous, even if the society is in the end conquered. Manufacturing interests have to be vigorously defended, and who can so vigorously protect these interests as the manufacturers themselves? Rivalry and competition keep manufacturers from meeting each other in a friendly way, even when self-interest dictates such action. Strikes are only possible when limited power is arrayed against them, but let the powers of an association composed of the majority of reputable manufacturers be brought to bear upon the unreasonable demands of trades unions, and many of the petty annoyances continually cropping up would be suppressed at once. Peaceful and quick arbitration in unsatisfactory matters might then become possible.

ACCORDING to a communication in the last issue of the London Musical Opinion and Music Trades Review, several gentlemen holding high positions in the pianoforte trade of Germany are about to take steps to organize an International Pianoforte Exhibition in Berlin next year, 1883. Although official notice of the affair may not be published for some time, the exhibition will in all probability take place. It is for American manufacturers to decide whether there is a likelihood of a sufficient return if instruments from this country are placed upon exhibition. It is to be sincerely hoped that the farcical system of awards will, by common consent, be ignored at this exhibition, thereby preventing after recriminations among the exhibitors, and leaving the in-

struments to be solely judged and appreciated by the more intelligent visitors. In a recent editorial we spoke about this very matter, which the Musical Opinion deemed sufficiently pertinent to reprint in its last issue.

I HAVE had, during a recent journey through some of the large northern towns an opportunity of knowing as a fact that dealers who a few years ago hardly thought of purchasing German pianos or American organs, deem it now to their advantage (for various reasons that I need not here particularly enter into) to elect that almost half the stocks in their warerooms should be of foreign production." Here is a significant sentence from an English traveling agent, who mercifully exposes the state of trade in England, and how deeply English manufacturers are suffering from foreign competition. The reason assigned for it is the inability or apathy exhibited by British manufacturers in offering to dealers equally excellent instruments as foreign ones at about the same figure. It is advanced, with doubtless much truth, that the majority of firms in England do not keep up with the times with regard to improvements, but rest seemingly satisfied with the old methods of doing things, and are content to remain where they are rather than to push ahead. If it were not for this it would have been impossible for American manufacturers to have so successfully introduced their pianos and organs into the capital of the world. But they have done so, and the increasing exports are the straws which show in which way the wind is blowing. This increase is so patent to many persons connected with the English music trade, that country dealers in the British empire are surprised that no combined action has ever been taken by English manufacturers to recover the large trade already lost, and which to all appearances is likely to lead to a further falling off in sales. It cannot be said that English dealers actually prefer to buy foreign goods, for it is rather the other way, and therefore if foreign instruments are given the preference there must be some solid reason for it. The whole question of foreign musical imports into England has become serious and disturbing for British manufacturers, and the future will not tend to make the unraveling of the obstacle any the easier, but rather the more difficult. The complaints thus far have been by no means few or indifferently expressed, but the necessity of doing something toward suppressing the growing demands for foreign instruments is persistently being pointed out. While such uncertainty exists in England each American manufacturer is earnestly pushing his instruments there, the results having thus far proved satisfactory.

## MINOR TOPICS.

WHAT a mixture of intellects goes to make up an audience! To some, everything performed is intelligible, while by others nothing is rightly comprehended or properly appreciated. Here is an instance. Johann Strauss, the king of waltz writers, recently received the following letter from Paris: "Sir—I am one of your greatest admirers, and I reckon you to be a greater composer than either Lecocq or Suppé. Some few days ago I heard one of your waltzes that pleased me very much indeed. I would like to have it, but, unfortunately, I have forgotten the name of it. It commences thus, I believe: *Tiriri, tiriri, tiriri, tiriri, diduum, diriduum, diridi, dirida*. I hope you will recognize it and send it to me. Always yours, &c., &c." Naturally enough, the maestro Strauss is still trying to discover which of his numerous waltzes gives the idea to listeners of *tiriri, tiriri, &c.* It is to be doubted whether he will ever solve the mystery.

A SOCIETY exists in London called the "Chough Musical Society." None but gentlemen are admitted, who sit at their ease at long tables, and smoking is not only permitted but is generally indulged in. The musical performers are always professionals, as it is a rule of the society that no member shall be permitted to perform for the entertainment of the other members. The members make up a good and intelligent audience. A rule to be commended is that after two performers shall have been encored no other performer shall be recalled during the evening. In this way a long programme can be run through, and if the performance begins at seven it is over by nine. Sixty members was the number at first on the list, but there are now three hundred and fifteen yearly subscribers. Admission to the concerts is free to members, each member, however, being allowed to introduce one friend. Why does not New York get up a similar society?

MUCH has been said and written concerning theatre orchestras, and much more in the future will appear. Persons of refinement and some musical taste who attend theatrical performances, go away with the conviction that gloomy silence is to be preferred between the acts and before and after the play, rather than the harsh and inharmonious sounds which in most theatres are intended to please and

wile away the time. Some theatre orchestras, although small, contain several good players. One boasts a good clarinet performer, another a good hornist, and many possess excellent cornetists; but the strings do not generally amount to much. The tone produced is generally thin and weak, and often faulty with regard to intonation. Of course, a theatre orchestra is considered a secondary matter, and the least money possible is generally expended on it. But whether a diminution in audiences would result from the banishment of orchestras from theatres, is a matter of conjecture until a full trial has been made. It is to be doubted whether the receipts would be effected by the change.

## NOTES AND ACTIONS.

...J. & C. Fischer made a shipment of instruments last week to Bermuda.

...The Wilcox & White organ is now handled in St. Louis by H. M. Hoffman.

...Carl Hoffman, Leavenworth, Kansas, has recently fitted up elegant warerooms.

...Whitney & Raymond, Cleveland, Ohio, have taken possession of their new factory.

...The Behring piano was awarded the silver medal of excellence at the Atlanta Exposition.

...It is said that organ reeds are now made in Toronto, Canada, under the protection of the tariff.

...It is reported that A. Sumner, of St. Louis, is about to retire from the music business and to go farming.

...The style of the firm S. R. Leland & Co., Worcester, Mass., has been changed to S. R. Leland & Son.

...The Mechanical Orguinettes Company received again this week some heavy orders from South America.

...Henry Lindeman, of Lindeman & Sons, has been visiting Troy and Boston this week on a business trip.

...Henry F. Miller, Boston, has recently introduced a small grand piano, which is said to be an excellent instrument.

...E. McCammon, Albany, has opened a new wareroom in that city. It is excellently fitted up, and his stock is very choice.

...One of Billings & Co.'s pianos is to be used at a grand concert to be given at Chickering Hall by M. Louise Segur on January 12.

...Joseph Mueller, Council Bluffs, Iowa, has recently built an imposing warehouse, which is entirely devoted to the music trade.

...J. Burns Brown will start early in January on an extended trip through the United States in the interest of the "automatic organist."

...William Mathews, brother of the inventor of the orguinettes, is to be associated with J. Burns Brown in the sale of the "automatic organist."

...Parties interested in the manufacture of piano actions ought to visit Strauch Brothers' factory and see the magnificent machinery in operation there.

...William Tonk & Brother, dealers in musical instruments, 47 Maiden lane, have a neat card, bearing a New Year greeting, which they send to their friends.

...A new organ is soon to be secured for the Congregationalist Church, West Warren, Mass. Concerts are being given to assist in raising funds for the purpose.

...Johnson & Son, Westfield, Mass., are building a \$7,000 organ for Dr. Lorrimer's Church, Chicago. This makes the thirty-ninth organ furnished to that city by this house.

...The Fort Wayne Organ Company is making great improvements in its factory. A four-story addition, 40 by 60 feet, is being built, and new machinery is being put in.

...Amos James, of James & Halstrom, and Bernard Fischer, of J. & C. Fischer, were the appraisers of the loss on the stock at B. N. Smith's factory by the recent fire there.

...Calenberg & Vaupel are as busy as they possibly can be. This firm's instruments have been used largely this winter throughout the city and vicinity at concerts and reunions.

...The Ivers & Pond Piano Company will soon have its new factory at Cambridge completed, and with the increased facilities thus obtained it hopes to be able to fill all orders promptly.

...Albert Krell, Cincinnati, holds the agency in that city and vicinity for the Steck pianos, Mason & Hamlin organs, and the McTammany orguinettes. He has recently enlarged his warerooms.

...Daynes & Coalter, Salt Lake City, report having had a good trade this fall in Sohmer pianos and Estey organs, and say that "everything in the musical line has been booming," and that they "feel well pleased."

...W. B. Tremaine, formerly with Billings & Co., was in town for several days during the past week, and, judging from appearances, the bracing air of the Western States has had a most beneficial effect on him.

...Billings & Co. have presented the patrons of the house with a new calendar for 1882. It contains eight pages, four of which are beautifully illuminated and represent respectively spring, summer, autumn and winter. The other

leaves contain, besides the calendar, a great deal of useful information.

...Among the visiting members of the trade to the city during the week were William G. Fischer, Philadelphia; William B. Tremaine, William Blasius, Philadelphia, and S. Tomer, Cambridgeport, Mass.

...Weber pianos were used at two grand concerts recently given at Winnipeg, Manitoba. They were specially imported for the purpose, and it is said that they were highly appreciated by the large audiences which attended on both occasions.

...Decker & Son's new descriptive catalogue of grand, square and upright pianos just issued illustrates the different styles of instruments made by these well known manufacturers. The catalogue is a specimen of the work of the Lockwood Press.

...Geo. Steck & Co. have just issued a new and handsome catalogue of their grand, square and upright pianos. It is very complete, illustrating not only the exteriors but the interiors of their well known instruments. The catalogue was printed by the Lockwood Press.

...S. Tower, Cambridgeport, Mass., the well known piano-key manufacturer, arrived in this city on Wednesday of last week, and visited quite a number of factories during the following three days. He left for home on Saturday, so as to participate in the New Year's festivities with his family.

...Weser Brothers are busy getting the new addition to their factory in shape for the workmen. They are having it renovated and are stocking it with material, and expect to begin manufacturing there soon. The firm has orders enough now on hand to keep it going for at least a month. It has increased its help during the past week.

...Vick's Illustrated Floral Guide for 1882 is an elegant book of 130 pages, two colored plates of flowers, and more than 1,000 illustrations of the choicest flowers, plants and vegetables, and directions for growing. It is handsome enough for the centre-table or a holiday present. It will be sent to any address for ten cents. It is printed in both English and German.

...Thomas Goggan & Brother, Galveston, Texas, are agents for the Weber, Emerson and Chickering pianos, and for the Mason & Hamlin organs, and are importers of German accordeons, violins, guitars, strings, &c. They claim that their stock of sheet music and music books is the largest and most complete in the South, and say that the increase in their sales each year is proof enough of their growing patronage.

...Sohmer & Co. have introduced a most magnificent and elaborately finished new baby grand. It is of entirely new design and is in ebony, richly adorned with beautiful carvings, gilt engravings and moldings, the latter being specially imported for that purpose. The legs are in new and handsome patterns, and the music rack contains novel and rich fretwork. All of the ornamentations are excellently and tastefully laid on and give the instrument the appearance of richness without gaudiness.

...Lindeman & Son's warerooms were entirely emptied of instruments on last Saturday. This firm sold twice as many pianos during the month of December as it did in the corresponding month of 1880. It also received orders for sixty pianos last week, forty of them being for Lindeman Brothers, Cincinnati. The firm is making arrangements to double its manufacturing facilities as soon as possible, as it could have disposed of a far greater number of pianos than it did if it could have supplied them.

...The Boston Home Journal says: "The frequent appearance of the Knabe pianos in our concert rooms is not at all surprising to those acquainted with the history of the firm or the character of the instrument itself. Not long since, the writer, when in a neighboring city, had occasion to play upon one of these pianos. It had withstood the test of twenty-five years' service. The greatest pleasure was still to be derived from its tone. It was so resonant and musical that it seemed as if, like old wine, it must have improved with age. In no other way than this could we justly illustrate its perfect state of preservation. The Knabe piano of to-day is in the foremost rank of instruments. As one listens to its ringing vibrations it appears as though the poetry of tone itself were being revealed in a language far more complimentary and just than any verbal praise could possibly be."

...The insurance received by B. N. Smith for his loss on stock and machinery during the recent fire in his factory amounted to nearly \$10,000. The damage to the building has not yet been adjusted, but the insurance companies have concluded to offer Mr. Smith a certain sum, and, if their offer is not satisfactory, they will repair the damaged building themselves. In the mean time Mr. Smith has rented a building nearby the burned factory, wherein he is carrying on the manufacture of piano legs, and has his full force of carvers at work upon them. He is at present buying blocks for that purpose, and will continue to do so until his own factory is repaired, when he again can use his machinery in cutting them out, which he hopes he will be able to do in about two weeks. He has during the past week received considerable orders and has filled several, and has now so regulated matters as to give prompt attention to his customers. As soon as he gets his factory in running order, Mr. Smith intends to launch out largely.

## An Industrial Pension List.

A YEAR ago Alfred Dolge gave his employees \$300 to help them in forming an aid society with the condition that should the funds of the society fail to meet the requirements he would give further assistance. The society was duly formed and adopted among its by-laws the following: "Each member to pay twenty-five cents per month; fifty dollars to be repaid to the family of a deceased member at the time of the latter's death; half the wages of a sick member to be paid him during sickness." Since that time three have died and several cases of sickness have occurred. Mr. Dolge has now gone farther with his generosity and has adopted a pension law under the following conditions, viz:

Every regular employee of the firm of Alfred Dolge shall, after a continuous service of ten years, be entitled to a pension under the following conditions:

Pension will be due in case of partial or total inability to work, caused by accident, sickness or old age, as long as such inability may last, and it is to consist in the following quota of the wages earned during the last year, viz: 50 per cent. after ten years' service; 60 per cent. after thirteen years' service; 70 per cent. after sixteen years' service; 80 per cent. after nineteen years' service; 90 per cent. after twenty-two years' service; 100 per cent. after twenty-five years' service.

In case of accident while on duty, or of sickness contracted through the performance of duty, employees shall be entitled to a pension of 50 per cent. at any time previous to the completion of ten years' service.

As the pension is to be an equivalent for lost wages, the title to it is strictly personal and not transferable under any circumstances. In cases of partial loss of wages, where earnings are not cut off entirely but only reduced, the pension is to be computed on the difference of wages only, representing the loss actually sustained.

The above regulations do not in any way affect the right of the firm to discharge employees, or of the employees to leave. The firm reserves the right of amendments to the above law, and of final decision in case of doubt and in all pertinent questions not above provided for.

Mr. Dolge says that he does this from a desire to improve the material condition and prospects of his employees, to establish them as a compact, contented and well regulated community, and to fasten the mutual ties of esteem as well as of interest that hold him and them together, without which no lasting success is possible.

## New Patents.

NOTE.—Copies of specifications of patents will be supplied from this office for twenty-five cents per copy.

No. 249,991. Piano Stool.—George A. Ramseyer, Dobbs Ferry, N. Y.

No. 250,434. Reed Organ.—Levi K. Fuller, Brattleborough, Vt.

No. 250,583. Piano Hammer.—Edward Row, Indiana, Pa.

250,646. Piano-Fall and Music-Desk.—Frederick A. Clarke, San Francisco, Cal.

250,833. Mechanical Musical Instrument.—Orwell H. Needham, New York, N. Y., assignor to Elias P. Needham and Charles A. Needham, both of same place.

250,834. Musical Instrument.—Orwell H. Needham, New York, N. Y., assignor to Elias P. Needham and Charles A. Needham, both of same place.

## Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended December 24, 1881:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
U. S. of Colombia.....	1	\$100	1	\$100	1	\$100
Hamburg.....	5	\$479	1	\$100	6	\$800
Rotterdam.....	3	200	1	200	1	200
Antwerp.....	3	301	1	301	1	301
Liverpool.....	27	1,194	1	1,194	1	1,194
Bristol.....	5	250	1	250	1	250
British West Indies.....	1	120	1	120	1	120
London.....	9	620	1	620	8	450
Mexico.....	1	400	1	400	2	213
China.....	6	450	1	450	1	450
Totals.....	59	\$3,644	2	\$500	16	\$1,463

\* Piano Materials, including 350 sounding-boards, valued at \$475, and 48 pkgs. piano lumber, \$300.

NEW YORK IMPORTS FOR THE WEEK ENDED DEC. 24, 1881.

Musical instruments, 225 pkgs.....value, \$32,439

BOSTON EXPORTS FOR THE WEEK ENDED DECEMBER 24, 1881.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
England.....	32	\$3,166	1	\$375	1,050	\$5,385
Nova Scotia, &c.....	1	375	1	375	1	375
Hawaiian Islands.....	1	375	1	375	1	375
Totals.....	32	\$3,166	2	\$750	1,050	\$5,385

\* Organelles; Organ materials, \$135.

BOSTON IMPORTS FOR THE WEEK ENDED DECEMBER 24, 1881.

Musical instruments.....value, \$1,530



## SOCK AND BUSKIN.

....The Theatre and Comique at Richmond, Va., have recently put in the electric light.

...."Hearts of Oak" is receiving its fourth representation in past two years at an Indianapolis theatre.

....Fred. Warde played at Atlanta, Ga., at the De Givies Opera House, for four nights to a fair house.

....The Gosche & Hopper company with its "One Hundred Wives" amused the Indianapolis people at English's last week.

....The Hoey & Hardie combination played "A Child of the State" and "Diplomacy" to very large business at English's Opera House, Indianapolis, last week.

....English's Opera House in Indianapolis, when improvements are completed, will occupy the centre of a magnificent crescent-shaped block facing the western line of Circle Park.

....Lancaster, Pa., had John E. Owens, on December 29, in "Solon Shingle." "Furnished Rooms" was played on December 30, "All the Rage" on January 2, and Eric Bayley Comedy Company appeared in "The Colonel" January 5.

....Rossi finished his three nights' engagement at Atlanta on December 29. By some mismanagement of the railroad company his wardrobe did not arrive in time to play on Monday night, and therefore he only played "Hamlet" and "Othello."

....A magnificent audience greeted the first appearance of Frederick Haase, the celebrated German actor, at Park Theatre, Indianapolis, on Monday night of last week. The Germans of that city, for whom such entertainments are rarely provided, filled the large theatre each night to overflowing.

....Rossi appeared at the Theatre at Richmond, Va., on December 30 and 31, in "Lear" and "Hamlet" to fair houses. He received an ovation from his countrymen residing at Richmond, who tendered him a complimentary dinner at Monticello Hall on January 1, at which the Mayor of the city presided and many State and city officers attended.

....At Springfield, Mass., December 26, Geo. Holland in "Our American Cousin" to a fair house; December 28, Mlle. Rhea in "Camille" to a crowded house; December 29, Big Four, minstrels, to a slim business; December 30, Michel's Pleasure Party in "Our Goblins;" December 31, The Kiralfys in "Michael Strogoff" to crowded houses.

....The employees of the Opera House at Richmond, Va., on December 25, presented A. B. Duesbery, the manager, with a handsome gold-headed cane, as a testimonial of their high regard, &c. Jas. Samanni, the New York *Mirror* correspondent, accepted the cane in behalf of Mr. Duesbery in a neat and appropriate speech. Business at the Opera House has been unprecedented during the past year.

....The magnificent bouquet presented by a committee of ladies on Christmas morning to little Corinne, the child actress, who has been performing at the Bijou Theatre, has been for the past ten days exhibited in the magnificent show-windows of Billing & Co.'s warerooms. It is composed of japonicas, lilies, camellias, hyacinths, orchids, ferns and everlasting. On a centre formed of white everlastings appears the name, exquisitely worked in red of the same flower. It was inspected by a large number of admirers of this famous child actress.

....The managers of the Hoey & Hardie Combination, wagered \$200 with a Chicago manager that he could leave that city at 8.30 A. M., and open a matinée engagement in Indianapolis the following afternoon before 3 o'clock. The usual running time between the two cities is seven hours. The agent of the combination, then at Indianapolis, was telegraphed to secure a special fast train to meet the party at Lafayette, Ind., 64 miles from the capital city. This was done and the distance was made in sixty-seven minutes, the party arriving at English's Opera House at 2 o'clock, where a very large audience awaited it.

## Ebonized Wood.

A VERY simple process for ebonizing wood is given in the *Art Interchange*, as follows: "The wood is first stained with a decoction of logwood, which may be purchased from any druggist. It is dissolved in warm water until all has been taken up that the water will hold. Application to the wood is made freely with a large soft bristle brush, and the surface is rubbed with a cloth to prevent the formation of a gummy coat thereon. After the article has been left to dry for a few hours, the second application, which consists of vinegar in which a quantity of nails or clean filings have been soaked for several days, is also freely laid on with a brush. The moment the vinegar touches the wood it combines with the logwood solution in the pores, making an ink which is a permanent black stain. The influence of the iron in the vinegar is all-important. If any tendency to grayness is noticed, a second treatment is necessary; but this seldom happens. When perfectly dry, the article is varnished and rubbed down, or finished with furniture oil well rubbed in. Cherry is considered the best wood for ebonizing. Whitewood, maple and beech are used with good effect. Any close-grained dense wood will answer—ash, chestnut and oak are not suitable. This process, it is said, is used for fine ebony and gold furniture."

## FOREIGN TRADE ITEMS.

The following trade items are clipped from the *London and Provincial Music Trades Review*:

....Not a single English invention in the music trades has been patented during the month. The fees and costs are so heavy that people pause before taking a step which involves them in so great an expense.

....Fry & Co., of Fenchurch street, are organizing a "Floating Exhibition." In other words, they propose to charter a ship to exhibit samples of goods in the various ports of the world, to take orders and transmit them to England by mail.

....We are informed that, to the sore dismay of the consignees, about seventy Bell reed organs, consigned to Neumeier & Co. by the manufacturers, were damaged by the recent heavy storms in transit. Several of them seemed to have been under water. Fresh consignments have been ordered by Atlantic cable.

....Business continues good in all branches, and, as is usual when so satisfactory a state of affairs exists, burning questions are for a time set on one side. The matter of extra discounts to persons unconnected with the trade seems, however, to be acutely felt by country dealers, and we have devoted some space to the subject.

....Theodore Michaelis, of Rue de Mauberge, Paris, has just published the vocal score, edited by M. Louis Soumis, of "Thétis et Pelée," words by Fontenelle, music by P. Colasse. This opera, produced in 1689, and last revived in 1750, is an excellent specimen of the composer's style, generally considered as of the school of Lully. The printing and general turn-out of the work are worthy the celebrity of M. Michaelis' house.

....Quitman & Co., of 132 Queen Victoria street, have undertaken the sole agency for Great Britain of the "Seebold" casters, a new German invention, the yearly production of which already exceeds 150,000. They are much used on the Continent, and by their construction the friction is reduced to a minimum. They are also provided with a grease box, containing patent grease sufficient to keep the casters well greased for many years.

....The Smith American Organ Company have issued two new catalogues for the current season, the larger having fifteen and the smaller nine cuts of different styles of organs. The wood blocks are engraved and printed in a manner worthy of American art, and we here think it right to again allude to the fact how very superior American engraving, as shown in trade catalogues is to British woodcut drawing. Besides these blocks the catalogues have several interesting remarks on the choice of reed organs and as to keeping them in order.

....It will be noticed in our patent list that a patent of Steinway's has been allowed to lapse for nonpayment of the duty of £100. This patent is one taken out in 1874 for the third or tone-sustaining pedal. Although the application of the idea was new, the idea itself was already familiar, from the third pedal of M. Montal, exhibited at the Great Exhibition of 1862. Although anybody could use M. Montal's pedal, we believe only three English firms did so. The invention can, therefore, hardly be said to have taken firm root in this country, and Messrs. Steinway exercise a wise discretion in refraining from paying the heavy duty of £100.

....Messrs. Metzler have in their rooms at Great Marlborough street a fine specimen of a Mustel organ. The instrument, which is very little larger than a cabinet reed organ, is sold for 400 guineas. A special feature of this instrument is the double prolongment, and certainly while it can produce many of the effects of the grand pipe organ, the Mustel has a touch as light as a piano, the repetition being practically perfect. The various stops enable many of the effects of orchestral instruments to be readily imitated. These Mustel organs are of extraordinarily high price, yet Messrs. Metzler inform us the few specimens they can obtain from Paris command very ready sales, despite the expense.

....On December 9 the German Mercantile Congress adopted, by forty-five votes to twenty-two, a motion of the Berlin Committee of Merchants to propose to the Government that in case of the latter being disposed to favor at all the idea of an international exhibition in Germany, the exhibition which it is intended to hold in Italy in 1885 or 1886, should be held instead in Germany in one of those two years. Another proposal before the Congress was to request the Government, in case they should not be willing to lend their co-operation to the project of an international exhibition in Germany, to at least promote a national German exhibition by obtaining a postponement of the international exhibition in Italy for two years. This motion was thrown out by sixty-two votes to eight.

....Messrs. Erard have now sent the promised models of piano actions to the museum of the Royal Conservatoire of Brussels. Messrs. Broadwood have already contributed models of their own and Cristofori's actions, and Messrs. Ullmann and Messrs. Steinway & Sons have likewise promised models. The Erard gifts include a model of a grand simple-escapement action of 1796, a square model of 1816, and an upright action of 1833. M. Christiaens, engineer, has given the museum a photograph representing a Senegalian negro playing the holam, and a

crayon drawing representing the six principal musical instruments of the natives of Senegal. M. Mahillon has presented the museum with a photograph of the room in which Mozart was born at Salzburg and his piano and clavichord, and likewise a catalogue of the collection of the Gesellschaft der Musikfreunde at Vienna.

....Alfred Dolge has established his new English factory for the manufacture of machine-covered, thick American felt hammer-heads, at 132 Queen Victoria street, under the management of Messrs. Quitman & Co. The foreman of the factory is Mr. Voss, who, besides being a practical piano-maker, has had many years' experience in hammer-covering in some of the leading American factories. The factory is, however, under the direct superintendence of Mr. Dolge's English agents, who by experience know the wants of the trade. The hammer-heads are covered in accordance with a novel design by which waste of felt is avoided, and at the same time the benefit of the full thickness of the hammer-head felt is gained. Several machines of the newest construction have been sent by Mr. Dolge from America, capable of covering the hammers with thick tapered felt up to twenty pounds per sheet.

## Brazing Band-saw Blades.

IN order to obtain the best results from the band-saw machine, it is necessary that the blade be kept in good order, and properly placed upon the machine. The tension should be sufficient to prevent loose vibration, and adjustments should be so made that the guides will scarcely touch the blade, which rapidly crystallizes and cracks when subjected to severe friction. It is of the greatest importance to make the joint so perfect that it will scarcely be perceptible. To do so, observe the following directions: Scarf the ends to be joined with the file to about one-half of the thickness of the blade, thus making new surfaces to be united. Place the ends thus prepared in the scarfing or holding frame in the position to be joined, making the lap from one-half to one inch, according to the width of blade. Having washed the surfaces with muriatic acid, or coated them with pulverized borax, introduce a slip of prepared silver solder between the laps large enough to cover the whole surfaces. Grasp the prepared parts with the tongs, which should be heated to a full red heat, and as soon as the solder runs, use a wet sponge and cool the tongs sufficiently, so that they may be withdrawn without interfering with the joint. It then only remains to draw the joint smoothly with a file and polish with fine emery cloth, being careful to make the joint the same thickness as the blade. In joining wide blades it is sometimes possible to restore the temper partially in long laps with a sponge and water; but narrow saws cool quickly and are generally hard enough. The teeth should be set evenly, care being taken that those at the joint are not set wider than those of the more elastic part of the blade.

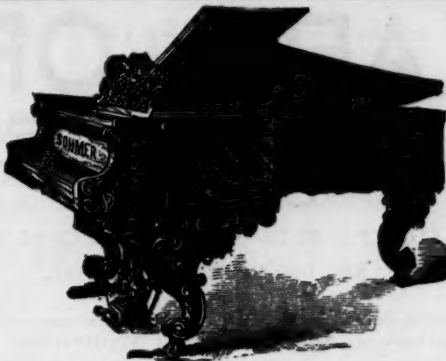
JULES GRETH contributes to the *Journal of the Society of Arts* the results of some experiments made by him with a new gum, *Pistachia terebinthus*, to which attention was called some time ago. "This new gum," he says, "which is soluble in oil, turpentine and alcohol, is of a light yellowish color, and has an agreeable odor of mastic. If the *Pistachia* gum is mixed with common rosin, soda of a strength of 25° has no soluble action on the gum, and soda of a strength even far greater than 25° has, no more than water, any effect on the unadulterated *Pistachia* gum. These facts alone are a sufficient proof of the value of this gum for the uses to which I have subjected it in my experiments. It is well known that most of the gums or rosins now used in the manufacture of varnish are soluble in soda, and therefore yield to the action of soap in a short space of time. Now, the varnish made with *Pistachia* gum possesses many advantages over the ordinary varnish; for, besides being waterproof, it does not in any way yield to the action of either soap or soda, and it can also be advantageously used for oil-cloth. I found, after further experiment, that when left in contact with the open air this new varnish thickens very quickly, which renders it a valuable acquisition to painters on glass and porcelain, both as a substitute for the burning process or to mix with the colors now used. The color of this varnish can be made of different shades, varying from a light gray to a beautiful dark brown, and it has the same appearance as the ordinary varnish. *Pistachia* gum, while of a similar character and of the same basis as Venetian turpentine, is far more important in its composition, which ought to render it valuable for commercial and medicinal purposes, and I may add, in conclusion, that *Pistachia terebinthus* gum, as a varnish and paint, in my opinion, will become in the future of great value for these purposes."

A French journal suggests the following substitute for oil in sharpening tools: Instead of oil, which thickens and makes the stones dirty, a mixture of glycerine and alcohol is used. The proportions of the mixture vary according to the instrument operated on. An article with a large surface—a razor, for instance—sharpens best with a limpid liquid, as three parts of glycerine to one part of alcohol. For a graving tool, the cutting surface of which is very small, as is also the pressure exercised on the stone in sharpening, it is necessary to employ glycerine almost pure, with but two or three drops of alcohol.



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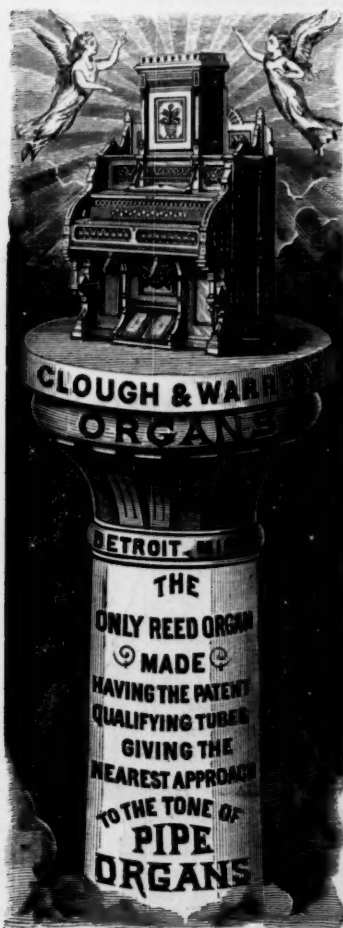
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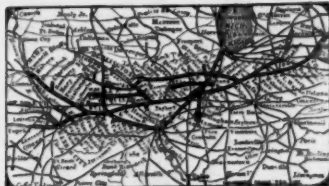
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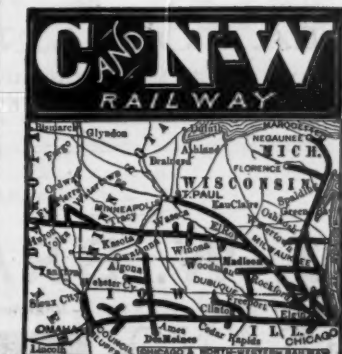
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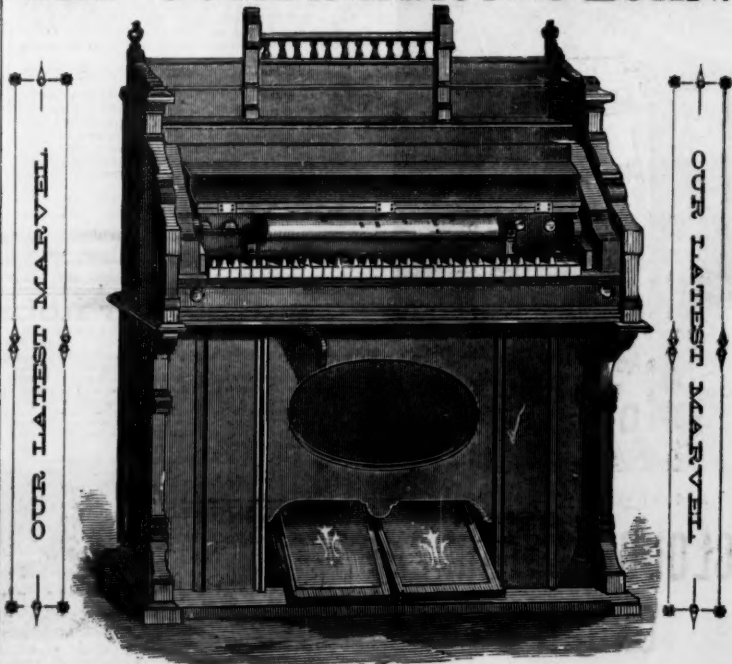
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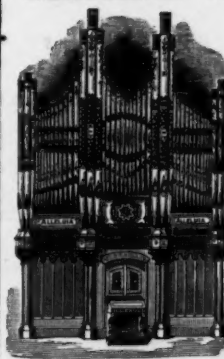
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PARIS, le 12 Août, 1881.

[Translation.] PARIS, August 12, 1881.

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Recevez, Mr. Foote, nos sincères salutations.

ANTOINE COURTOIS ET MILLE.

Monsieur J. Howard Foote:

DEAR SIR—This letter authorizes you to announce that under the contract made between Mr. Arthur Chappell and ourselves (Antoine Courtois & Mille,) you are the Sole Agent for the sale of our instruments in the United States of America; and that all orders which may be addressed to us for goods to be forwarded to that country, we shall refer to you to be executed.

We are confident that you will do all that is possible to deliver the goods to either artists, musicians, or dealers, in a manner which cannot fail to largely increase the sale. Receive, dear sir, our congratulations on the success you have already achieved with our instruments, and be assured that we will do everything in our power to aid you in your business. Accept, Mr. Foote, our sincere salutations.

ANTOINE COURTOIS & MILLE



Used by LEVY, ARBUCKLE, REVOLDS, and all Artists.

CHICAGO: J. HOWARD FOOTE, NEW YORK: 31 Maiden Lane.

Established 1868.

Established 1835.

### SPECIALTIES:

Sole U. S. Agent for the COURTOIS CORNETS and BAND INSTRUMENTS. Sole Agent for BADGER'S IMPROVED BOEHM FLUTES.

Importer of GENUINE MEYER FLUTES, PICCOLOS, and HAUTBOYS. Also, ARTIST VIOLINS, ARTIST BOWS, and STRINGS for all Instruments.

General Agent for the ORGUINETTE, &c. Manufacturer of THE BINI GUITARS, American Improved LIGHT PISTON and other BAND INSTRUMENTS, &c.

Sole U. S. Agent for the Only Genuine Turkish Cymbals. Catalogues Free Mention THE COURIER.



